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direct discourse and one to conditional sentences in indirect discourse—both being subjects that require extensive drill. Still another ground for objection is the fact that all the different temporal constructions, so varied and confusing—with *cum*, with *postquam*, with *dum*, *donec*, and *quoad*, with *antequam* and *priusquam*—are crowded into the space of one lesson.

The cautions against common errors are helpful. Nowhere, however, is mention made of that besetting sin of pupils, the use of the imperfect indicative for the perfect.

Let us hope that in some future edition this part, revised, will reach the high standard of excellence set by Parts I and II.

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*Harvard Lectures on Greek Subjects.* By S. H. BUTCHER. London: Macmillan & Co., 1904. Pp. viii + 266. \$1.25 net.

Professor Butcher gives his readers a clear idea of his purpose in the preface: "Under various lights I have attempted to bring out something of the originality of Greece." This purpose he serves first by the method of contrast, setting Greek civilization over against that of the Hebrew, the dominant idea of which was religious (I), and against that of the Phoenician, which was based upon the pursuit of material well-being (II). The dominant idea of the Greek is then set forth as the love of knowledge, manifest first in the creative faculty (III), and secondly in the critical faculty (IV, V, VI). The wonderful balance displayed in the intense and many-sided vitality of the Greek product—in character as well as in literature and the fine arts—"a characteristic which more eminently perhaps than any other constitutes the originality of Greece," is the result of "the union of contrasted qualities." "Art and inspiration, logic and intuition, elsewhere so often disjointed, enter into perfect union in the constructive efforts of the Greek imagination" (IV). The work of the critical faculty apart from the creative faculty forms the theme in V and VI.

Here, as in *Aristotle's Theory of Poetry and the Fine Arts*, Professor Butcher appears as a man who says things. Both specialists in the classics and the wider circle of those who are lovers of classical art and literature will be grateful to him for helping them into the secret of how to think intelligently of the things they admire. Many a reader who has had the sense of wide differences between the artistic and literary ideals and achievements of Greece and those of other nations, but who has seen only through a glass, darkly, and has not formulated his opinions, will find his vision much clearer after the perusal of these lectures. Let anyone who doubts this read the illuminating and stimulating passage in which the author compares the *Prometheus Bound* with the book of Job (pp. 13-29).

It is in breadth of treatment that the main value of the book lies. The thor-

oughness of the specialist is manifest throughout, but the sanity and balance of the author, who so presents the results of minute scholarship as to reach the wider audience of cultivated people, are no less clearly to be seen. Professor Butcher is an illustration of his own idea of Greek thinkers "who from the outset looked slightly on that multifarious learning which holds together a mass of unrelated facts, but never reaches the central truth of things."

For this we commend his book to the rising generation of specialists in America, with the hope that its not having been "made in Germany" will not deter them from reading it and profiting by it. It is especially salutary in these days of frenzied specialization—when our classical scholars of reputation seem to be engaged mainly in the effort to prove to each other their own acumen by writing learned articles, and even textbooks and grammars (which might be supposed to be for the convenience of students), for each other to read, and when the fear of being called popular is greater than the fear of hell used to be—to be reminded that there is nothing incompatible with sound scholarship in a comprehensive vision and the faculty of presenting the results of special study so that they will fall within reach of the more advanced, at least, of the rank and file, and that it might be better for the classical specialist himself to mediate between his subject and the people than to leave the work to Hinds and Noble and lecturers on pedagogy. The specialist himself should be broad enough to tell cultivated people something of the results of special study. If what he knows can not be told to the wider audience, it is a safe conclusion that his knowledge fails of being complete in that he has not related it to the universal body of knowledge.

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*Virgil's Æneid, Books i-vi.* With Introduction, Notes, and Vocabulary. By CHARLES E. BENNETT. Boston: Allyn & Bacon, 1905. Pp. xxx+461. \$1.20.

For the purpose which the editor doubtless had in view, Professor Bennett's edition of Virgil is an admirable one. As compared with other editions, however, it has no conspicuous merits; it has also no glaring defects. On general principles it is a mistake, in the opinion of the reviewer, to put an abridged edition of this masterpiece into the hands of its first readers, although possibly a six-book edition of Virgil is more justifiable than a four-book edition of Caesar. Some of the finest passages in the *Æneid* occur in the last half of the work, where the characters of Pallas, of Nisus and Euryalus, and of Camilla are full of human interest.

In the brief introduction the editor adequately sets forth the true interpretation of the *Æneid* as a national epic, and of Aeneas as "the embodiment of the moral qualities that constitute the very essence of the Roman character."